

Maks Bricelj: V stanju neustreznega delovanja

Vizualni umetnik Maks Bricelj zavrhene predmete spremi-nja v vitrine in jih umešča v javni prostor. Prva vitrina je bila postavljena v Fužine leta 2017 in bila namenjena interakciji z ljudmi, ki naj bi posegali v delo ter tako aktivno soustvarjali vsebino in pomen. Predstavljal je okvir za srečanja, ponovno uporabo in skupnost ljudi, ki bi omarico rabili za souporabo predmetov ali preprosto kot odlagališče tistega, česar več ne potrebujejo. Ne glede na želje in cilje projekta se parti-cipacija občinstva ni vzpostavila. Kot je opazil avtor sam, za takšno skupnost tudi ni bilo potrebe – centri ponovne upo-rabe in platforme za izmenjavo rabljenih predmetov namreč že obstajajo.

Maks Bricelj v delu *V stanju neustreznega delovanja* svojo pozornost usmerja na spodletelost, nedelovanje in nefunk-cionalnost ustvarjenih objektov. Ali lahko vitrine, ki niso služile svojemu namenu kot umetniška dela, kljub vsemu dobijo novo funkcijo in postanejo prizorišče drugačne rabe? Umetnik v projektu dve vitrini postavi v okolico Kina Šiška, ju v celoti prepusti javnemu prostoru in tako dopusti, da nista več namenjeni aktivaciji občinstva ter vzpostavljanju skupnosti. Vitrini, izdelani iz odsluženih materialov, sta tako še drugič reappropriirani, ko lahko izkoristita potencial, ki ga imata kot objekta, ki spominjata na ptičje hišice.

V notranjosti galerijskega prostora je gledalec soočen z dokumentacijo rabe in ne-rabe objektov, v zunanjosti pa na drevesu v bližini oken razstavnega prostora visi ena od "oma-ric", ki jo lahko obiskovalec zdaj zgolj opazuje. Delo, sprva namenjeno skupnosti ljudi, se odpre proti drugi "skupnosti" – skupnosti ptic, ki jim javni prostor načeloma ni naklonjen in ki lahko pričnejo uporabljati vitrine za lastne potrebe mimo predpisov ter ukrepov proti njihovemu zadrževanju na javnih mestih.

Urška Aplinc

Maks Bricelj: Not Being Able to Function Properly

Visual artist Maks Bricelj turns discarded objects into display cases and places them within the public space. The first such display case was placed in the Fužine district in 2017 and aimed at interaction with people, who were supposed to intervene in the work and thus actively co-shape its contents and meaning. It represented a framework for meeting, reuse and a community that would use the cabinet for shared use of objects or simply as somewhere to discard what they no longer need. Regardless of the aims and goals of the project, audience participation was not established. As noticed by the author himself, there was no need for such a community, as reuse centres and platforms for exchanging used objects already exist.

*In his work *Not Being Able to Function Properly*, Maks Bricelj directs his attention to the failure, non-functioning and non-functionality of the created objects. Can display cases that did not serve their purpose as artwork obtain a new function nonetheless, becoming the setting for a different kind of use? In the project, the artist places two display cases in the vicinity of Kino Šiška, leaving them entirely up to the public space and thus allowing that they no longer aim to activate the audience and establish a community. The display cases, made from discarded materials, are thus reappropriated for a second time, when they can make use of the potential they have as objects reminiscent of birdhouses.*

Inside the gallery space, the viewer is faced with the doc-umentation regarding the use and non-use of the objects, while outside, on a tree near the exhibition space windows, one of the "cabinets" hangs, with the visitor now able to mere-ly observe it. The piece, originally intended for a community of people, thus opens towards another "community" – a com-munity of birds, towards whom the public space is generally not favourably inclined and who can begin using the show-cases for their own purposes, bypassing the regulations and measures against their loitering in public areas.

Urška Aplinc

Naslovna podoba:

Maks Bricelj, fragment dela *V stanju neustreznega delovanja*, 2017–2019 (leva fotografija: Simon Aleksić)

Title image:
Maks Bricelj, *Not Being Able to Function Properly*, fragment, 2017–2019 (left photo: Simon Aleksić)

6.5.–24.5.2019
Kino Šiška

Maks Bricelj (1991) je leta 2016 zaključil dodiplomski študij slikarstva na Akademiji za likovno umetnost in oblikovanje v Ljubljani, magistrski študij pa nadaljuje na oddelku za kiparstvo. Samostojno se je predstavil na razstavi 1991 (DobraVaga, Ljubljana, 2016). Sodeloval je tudi na več skupinskih razstavah, med drugim na razsta-vah *Samo* (Kapsula, Ljubljana, 2019) in *Hiša kulture Pivka*, Pivka, 2018), *Open Call* (Galerija Škuc, Ljubljana, 2017), *Community Kit* (MAO, Ljubljana, 2017) in *Neki piše* (Vod-nikova domačija, Ljubljana, 2017).

Cikel samostojnih razstav je niz razstavnih projektov v zgornjem preddverju Kina Šiška, ki ga vsako leto pripravlja kurator ali kuratorka mlajše generacije.

Maks Bricelj (1991) graduated in Painting from the Academy of Fine Arts and Design in Ljubljana in 2016. He is currently enrolled in an M.A. programme at the Department for Sculpture. His work has been featured in the solo exhibition 1991 (DobraVaga, Ljubljana, 2016) and several group exhibitions, including *Samo* (Kapsula, Lju-bljana, 2019 and the Pivka House of Culture, Pivka, 2018), *Open Call* (Škuc Gallery, Ljubljana, 2017), *Community Kit* (MAO, Ljubljana, 2017) and *Neki piše* (Vodnik Homestead, Ljubljana, 2017).

The Solo Exhibition Cycle is a series of exhibition projects in the upper lobby of Kino Šiška, prepared each year by a curator of the younger generation.

CIKEL



odpiralni čas zgornjega
predverja: 12.00–23.00
(vstop prost)

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#kinosiska
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izvedba: Matjaž Komel
prevajalec: Daniel Sheppard
tisk: Grafex, naklada: 1000
produkcia: Kino Šiška
zanj: Simon Kardum
maj 2019

Kino Šiška si pridržuje pravico
do sprememb v programu.
Vse morebitne spremembe
bomo objavili na spletni strani
www.kinosiska.si.

odprtje: 6.5. do 19.00 v Kino Šiška
6.5.–24.5.2019
neustreznega
delovanja
V stanju
Maks Bricelj



